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A Comparative Study of the Vocabulary of Seneca and
Vergil with Reference to the Characteristic
Features of their Style

A COMPARATIVE STUDY OF THE VOCABULARY OF
SENECA AND VERGIL WITH REFERENCE TO THE
CHARACTERISTIC FEATURES OF THEIR STYLE

BY

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A Comparative Study Of The Vocabulary Of Seneca And Vergil With Reference To The Characteristic Features Of Their Style.

I. Introduction.

The style of any author is a very difficult matter to reduce to formulae. Even though the reader may feel certain predominant characteristics in a writer's works, yet when he is asked to describe the author's style he is able to state perhaps one or two outstanding features, and then his discussion comes usually to a standstill. The compositions of Seneca and Vergil readily bear out this statement. It is, however, possible to compare the vocabularies of the two poets in order to throw light upon certain marked characteristics of their writing that have to do with the prominence of certain groups of ideas in their thought. In this study we are concerned solely with the tragedies of Seneca, but with all the works of Vergil.

In these works of Vergil we find many themes. His epic is best known, but we should not forget the broad scope of his literary activities. He writes of pastoral scenes and love, of battle scenes and crime, of life in the large city, and of rural life and its occupation. And yet in some sense Vergil might be called unworldly, in that he is most successful in subjects of genial treatment such as animate and inanimate nature, his native country, family ties and love.¹ True, his Aeneid is an epic with many scenes of thrilling exploit and bloody combat, but in studying it a person is impressed

1. Teuffel, paragraph 221.

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Received of the Hon. Secy. of the Interior
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the purchase of the land for the
National Forest

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with a feeling that the author would far rather be treating pastoral themes. A sober pensive spirit pervades it all; his poetry is surcharged with emotion. As one critic says a "Vergilian tenderness sustains the whole structure thru and thru."¹ It is not a mixture, but a splendid union of pathos with elevation. As a real artist Vergil must have worked carefully to bring about such a result. Over the broad field of his works this "Vergilian tenderness" is sown.

Vergil was selected to be compared with Seneca for four main reasons: (1) His "Opera Omnia" contain about the same bulk as the tragedies of Seneca; (2) his amiable, pathetic strain is in contrast to the vehement and bloody style of Seneca's dramas; (3) the broad scope of his works which must necessarily give a fair representation of general vocabulary of a writer of many themes; (4) the typically "Roman" character of his "Weltanschauung" as evidenced by the position unanimously accorded him in antiquity as the greatest of all Roman poets. With the large field of Vergil's activity, we intend to contrast the tragedies of Seneca. We shall consider such questions regarding Seneca as: is the diction tragic, what characteristics impress the reader as typically Senecan features? Of course there are present the general literary characteristics of Nero's age: the rhetorical, long, set speeches, the tendency to philosophize, the epigram, and the self conscious pride in mythological lore. But above all, the reader recognizes in these "frigid experiments"² of Seneca in which the "stream of Greek tragedy is frozen"² some peculiarly Senecan features, namely, the sinister, bloody themes, broad and intense description, catchy sententiousness, and a highly melodramatic

1. Mackail, Bk. II, Chap. 1, p. 201.

2. Duff, p. 144.

character. We shall set ourselves to consider how Seneca by his choice of vocabulary obtains these effects.

It is the object, then, of this paper to compare certain aspects of the vocabulary of these two authors in order to classify and emphasize the general impression of their style by a statistical demonstration. For instance, the great frequency of "cruor" and words of a like nature obviously contributes to the sinister, bloody aspect of many pages in Seneca's plays. In contrast, the great frequency of such a word as "mollis" in Vergil's works convincingly demonstrates the marked characteristic of amiable tenderness. The scope of the thesis extends so far as to include any inferences which may be drawn from the study, and to compare not only individual words, but also groups of words in order to see what general conclusions may be justified.

We might well call "mollis" and the group of like words "pleasant," in contrast to "cruor" and words of similar meaning which we might call "sinister." Then going thru indices of the words contained in the works of both authors, I have picked out a collection of "pleasant," and a collection of "sinister" words and noted the number of occurrences in each writer. I have used for Vergil the "Index Verborum Vergilianus" by M. N. Wetmore 1911. For Seneca I have used the "Index Verborum" of all the tragedies of Seneca, which is now being compiled by Professors Canter, Oldfather, and Pease of the department of classics in the University of Illinois. This latter index in its enumeration of the number of times a word occurs does not include in the count the variants and emendations. But inasmuch as the Vergil index includes all variants and emendations, I had to subtract from Wetmore's count all such instances in order to compare with Seneca. Even then, since variants occurring in the "Appendix Vergil-

iana" are not noted in Wetmore's work, there were unavoidably a few more instances of each than in Seneca. Then as the lines of Vergil in his "Opera Omnia" are more numerous than those in Seneca's tragedies, and the average number of words in a line in Vergil is greater than Seneca (Seneca has very many short lines in lyric passages), I had to calculate a fractional ratio in order to compare fairly the frequency of words. An explanation of the method follows. First, I obtained the average length of a Vergilian line by getting the average number of words in ten lines from the Eclogues, Georgics, Aeneid, and Appendix Vergiliana respectively. These figures were: Ec. 6.8, Georg. 6.5, Aeneid 6.2, Apx. Verg. 6.2. Adding these and dividing by four gave me the average number of words in a line of Vergil. This was 6.4. The total number of lines in all of Vergil's works is 14,684. Therefore the total number of words approximately is 93,977.6. I took the long line of Seneca as equal to the line of Vergil, i. e. 6.4. The total number of lines in Seneca's tragedies is 11,748. The total number of "short lines" (in lyric passages etc.) in Seneca is 3,010. Therefore, the number of long lines is 8,738. To obtain the average number of words in a short line I went through all the plays and averaged ten short lines together in one place, and then ten short lines in another place, until I had done so ten times. I then averaged these averages and obtained 4.2 as the average number of words in a short line. Taking the long line of Seneca as equal to the line of Vergil, the total number of words in the long line is $8,738 \times 6.4 = 55,923.2$. The number of words in the short lines of Seneca is $3,010 \times 4.2 = 12,642$. Hence the total approximate bulk of words in Seneca is 68,565.2. Therefore the total bulk in words of Vergil stands to that of Seneca as $\frac{93977.6}{68565.2}$ or as 1.3 : 1, a little bit more than the ratio 5 : 4. In comparison, then, to get a fair

ratio I took the Vergil number as my norm and calculated what the same relative frequency would demand in Seneca. For example take "cruor," actual occurrences V. 24; S. 66. Taking Vergil's 24 as norm by proportion V. : S. :: 1.3 : 1 or 24 : S. :: 1.3 : 1. Therefore, S. = 19.2 instances expected at the same frequency for Seneca. But Seneca has 66 instances actually occurring, that is more than $3 \frac{1}{3}$ times as great a relative frequency as Vergil.

II. Inferences and discussion.

The mere statistical data give us ground upon which to discuss various features. The statistics in themselves may be found in the appendix. In this place different words and groups of words will be examined and discussed in their relation to the different stylistic features of these two authors. In all cases it must be remembered that one factor alone does not produce the writer's style. One factor with an allied group, however, may do much with a predominating influence in determining its characteristic features.

The "Augenmensch" that Vergil was is naturally interested in colors. His nature poetry offered great opportunity for displaying this interest. In his writings then, we would expect to find many references to colors in general and in particular. And so in this group there are listed 49 words. In 39 cases the words occur more frequently in Vergil than they do in Seneca. Moreover in many cases where the word occurs more often in Seneca, frequently it can easily be explained. Take for instance "canus;" this is used frequently in Seneca of old men of whom there are a large number in the tragedies. The word "flammo" in Seneca does not connote the color idea, but is connected with destruction. Among those color words which occur more times in Vergil are: albesco, albus, aureus, candeo, candor, color, croceus, ebur, flavus, fulgor, fulvus, glaucus, and rubor. Of those

occurring more often in Seneca are: canus, flammo, niteo, rutilo, and purpura. For the complete list of color words see the appendix where the different groups of words are listed. The data show that Vergil's sense for colors affected his selection of words, and also contributed to his bright and pleasant style. The comparative infrequency of colors in Seneca emphasizes the sombre and sinister character of his tragic style.

After observing Vergil as a colorist, one is curious to know if this fondness for nature extends so far as to introduce frequent mention of flowers into his writings. The data show a very marked inclination to do this. In the group of flower words, in every instance the word occurs more often in Vergil than in Seneca. However, in very few instances does he use a particular flower name more than ten times in his entire works. But in the case of the general term for flower it is different. For example, "flos" occurs thirty-four times in Vergil and ten times in Seneca; "floreo" occurs twenty times in Vergil and four times in Seneca. It seems then, that Vergil, although he wanted to have the breath of flowers about his writings, cared not so much for a particular species, as for the general term. Of course the nature themes of Vergil demanded that the phenomena of nature be described, yet in the case of "flos," the word occurs ten times in the Aeneid alone which is social and human poetry exclusively. Flowers make a notable contribution to "Vergilian tenderness."

In sharp contrast, Seneca seems to have forgotten the existence of flowers while he was composing the tragedies. Among the flower words listed in no case does a particular flower name occur more than once; the majority of those flowers which are mentioned by Vergil do not occur at all. As remarked above, the general terms "flos" and "floreo" occur ten and four times respectively. The themes of blood

and passion left little space for the gentle influence of the flowers.

As Vergil used flowers and colors extensively in his poetry of beauty and tenderness, so also did he utilize the poetic value of trees, either singly or in groves. Among the fourteen words of trees noted, in no case does a word fail to occur more frequently in Vergil than in Seneca. Only in one instance does a word occur as often in Seneca as the calculated relative frequency would demand. The word is "pinus." Of course this is a very common tree and moreover is very frequently used as term for "ship." The oak tree is the favorite with both Vergil and Seneca, as probably with almost all poets. "Quercus" is Vergil's regular word for this tree, while Seneca generally uses "robur." The variation is significant. The vigor and strength of the oak designated by "robur" harmonized with the vehemence of his action and the violence of his characters. The general infrequency of the mention of trees in Seneca goes to show that consciously or unconsciously he realized that trees, as many other objects of nature, do not usually add to a sinister scene unless one thinks of the twisted, misshapen kind of Dante, or specific trees like the cypress. Seneca was a moralist, but not a naturalist. Vergil has many more kinds of trees in his works, i.e. he looks more carefully and discriminates; where Seneca had to mention "tree," he said just "arbor" or "arbores" and did not know nor care much what kind it was.

Just as certain flowers, trees, or colors are usually associated with certain pleasant or unpleasant ideas, so we frequently connect certain beasts with ideas of strength or weakness, cruelty or kindness. Twenty words for animals have been examined. The results show that Seneca's animals are few and terrible, while Vergil's are comparatively numerous and generally of an innocent nature. In sixteen

cases the words occur more frequently in Seneca than in Vergil. Only in six cases do the words in the dramatist occur as often as the calculated relative frequency would demand. These data would go to show that in the range of Vergil's subjects, and in the pastorals in particular, the reference to beasts assisted in conveying the appropriate impressions. But in the case of Seneca's tragic subjects, the statistics indicate that seldom does the reference to beasts carry the effect desired for tragedy. The lion of course fits the tragedian's theme. The name of this vigorous animal is used twenty-nine times in Seneca, over one and one-half times as great a relative frequency as in Vergil, where it occurs twenty-one times. The bear's sturdiness and growling ferocity also add grimness to the scenes. In point of relative frequency this animal occurs in Seneca over 3.3 times as often as in Vergil. The other two words occurring more often in Seneca are "lupus" and "canis." In general, of course, the domesticated animals are spoken of more frequently by Vergil, but in the case of the dog, it seems as if the wilder characteristics of his nature spoiled his serviceability for Vergil's tender style. The words "tigris" and "taurus" are used more often in Seneca than the calculated relative frequency demands. But one could not picture the pig in tragedy! "Sus" is used but twice by Seneca; and "porcus" is not mentioned at all. Contrast with this the ten occurrences of "sus" in Vergil. Of course "vacca," "bos," "equus," "caper," "agna," and "agnus" fill the theme of the pastorals with the living touch of pleasantness and tender peace. The lamb, as also the deer, would generally be out of place in tragedy and only occasionally add a forceful dramatic touch to a lurid scene, and accordingly the statistics for the occurrences of these animals in Vergil and Seneca run as follows: agnus V. 10; S. 0; agna V. 2; S. 0; cervus V. 15; S. 4.

Birds also play their part. Twenty-six words were studied and twenty-three of them were used more frequently by Vergil than by Seneca. The mere statistics are interesting in themselves. In only four cases do the words occur in Seneca as often as the calculated frequency would demand. These words are "olor," "ales," "bubo," and "vultur." Furthermore, only nine names for birds occur in the tragedies. Certainly much mention of birds does not contribute a great deal to the tragic style! The word "ales," indeed, is used nineteen times, because as one might expect, Seneca, the moralist-poet prefers the more indefinite word rather than the specific as the nature poet does. The vulture adds something to a scene of horror, and so Seneca finds occasion to speak often of this bird of carrion and cruelty. In point of relative frequency he uses "vultur" over 3.9 times as often as Vergil. The owl also adds gloom, as Seneca utilized the word "bubo" over 2.6 times as often as Vergil in point of relative frequency. Where the mournful notes of an owl on the roof top add to the gloom of deserted Dido, Vergil uses "bubo" in describing the incident:

Solaque culminibus ferali carmine bubo

Saepe queri et longas in fletum ducere voces.¹

The birds that are mentioned most frequently in Vergil are "columba," "cycnus," "anser," "coturnis," and "grus." The general word "avis" was preferred by Vergil to that of "ales" which Seneca used for the general term. The dove, "columba," seems to have loved the poetical haunts of Vergil; he uses the word eight times, but Seneca not once. The dove, of course, was sacred to Venus, and always was connected with love, and so is well adapted to Vergil's poetry. The swan had an exalted position among all the ancient poets. Even Seneca refers to it six times, using "cycnus" four times, and "olor" twice. The

1. Verg., Aeneid IV, 462.

epithets applied to a bird often denote the connotation to be connected with it.¹ Compare the epithets generally used with the swan, e.g., "albus," "argutus," "candeus," "candidus," "cantans," "dulcis," "flebilis" etc. These show that the swan could add much to the pleasant tone of Vergil's poems. The quail is another bird of which Vergil is fond. "Anser" naturally occurs quite often because of the pastoral poetry in particular. A goose would hardly be appropriate in Seneca's serious, moralizing work. Altho the epithet "hilaris" is seldom applied to bird life among the ancients because of the conception of metamorphosis connected with the birds,² yet we can be safe in saying that an idea of gentleness and kindliness was usually connected with them.

Seneca is not as much concerned with lovers as with murderers in his tragedies. Love and murder are under normal circumstances unrelated ideas. One should expect, then, words built on the "am" stem to occur not very often in Seneca. Examine "amator," "amicus." "amoenus", "amor," "amo," and the like. In every case the word occurs more often in Vergil. "Amo" itself comes very near reaching the expected relative frequency in Seneca, but one might expect such a common word to be used very frequently.

Vergil is a colorist, Seneca is a moralist. Vergil is an "Augen-mensch," but Seneca is a "Grübler." In the tragedies the latter had a fine opportunity to bring forth the result of his ponderings, as is evidenced by the many "sententiae" prevalent in the plays. Moreover, the vocabulary to express the thoughts of the "Grübler" is in marked contrast to that of the "Augenmensch." As a contrast with the color

1. Martin: "Birds of Latin Poets"--for full treatment of birds in Latin poets.

2. Ibid, p. 59.

words, flower words etc. of Vergil, I have collected a group of moral words such as "bonus," "virtus", "pietas", "iustus", and "dignus." Twenty-one out of twenty-six of these words are used more frequently in Seneca than in Vergil. The five which occur in Vergil more often than in Seneca are "libertas", "laus", "pius", "iustitia", and "dignor". Some of these facts are odd and in opposition to the "Grübler" idea, but some can be explained. The rest of the data show that without a doubt Seneca preferred these moral words in order to aid the philosophizing element in his dramas. The frequency of the phrase "pius Aeneas" accounts for the frequent occurrence of "pius" in Vergil. The data on "dignor" are hard to explain. That fact that often it is used as "condescend" might account for many of the occurrences.. But "dignus" always means "worthy", "deserving", "proper". Though many of these moral words at first glance seem pleasant and so would be expected very frequently in Vergil, yet they do not occur in his poems so often because of this prosy, moralizing tone attached to them. "Bonus", for example, means "good", but it is a colorless word, and has but little poetical value. It is rarer in Vergil because its value is mainly ethical. Such a prosy, moralizing term you would expect more frequently in Seneca. In fact "bonus" occurs in Seneca over 2.1 times as often as the calculated relative frequency demands. Such words as "verus", "prex", and "nobilis" are other typical moralizing words. "Nobilis" is used by Seneca more than 18.2 times as often as the calculated relative frequency demands. Evidently Seneca's serious dramatic style is in part due to the use of these grave, moralizing words.

In order to possess such a forbidding aspect as much of the tragedy of Seneca does, there must be certain vocabulary which he affects. Different groups of words may be examined to see if this is true. I

have collected the words connected directly with fear, as one group, in order to see what inferences may be drawn from them. Of twenty-one words sixteen occur more frequently in Seneca than in Vergil. The five occurring more often in Vergil are "exterreo", "horribilis", "horreo", "terreo", and "vereor". "Horreo" is used generally by Vergil in his nature poetry in the literal sense of the word, i.e. "be rough", "bristle". "Terreo" is used so frequently by him in order to denote the action of creating fear, and very often in driving off cattle and other animals. "Vereor" is a very weak verb of fearing, in any event; it is used in the sense of "to stand in awe of" because of reverence for the object or person. In contrast we have "timeo", and "timor" which Seneca loves to use. Compare this: "timeo"--V. 22; S. 148 (cal. 16.8); "timor"--V. 12; S. 45 (cal. 9.2). "Timeo" occurs with a relative frequency 8.2 times as great as that in Vergil; "timor" with a relative frequency 4.8 times as great. Obviously these two words were the terms Seneca affected to represent things fearful, i.e. by the effect on a person. Of course Seneca had occasion to talk of things fearful, but on the other hand we would expect Vergil in his broad range of subjects to use the words more frequently than he does.

Death nearly always bears a sinister aspect; so I have grouped the words which are related to death in its manifold aspects. The results of the comparative study show that Seneca used these death-words to emphasize the forbidding effect of his tragedy, almost as much as Vergil used the flowers, colors, etc. to enhance his pathos. Out of twenty-five words listed, in twenty cases the words occur more frequently in the tragedies than in the poems of Vergil. If one were to study the indirect references, also, many words would be seen to have been used even more frequently by Seneca. For instance, altho

the actual word "Charon" occurs only once in the plays, yet there^{are} fourteen indirect references to Charon.¹ The word "Styx" is used thirty-one times by Seneca, not counting indirect references; this is over 13.4 times as often as the calculated relative frequency demands. Seneca used "mors" very often also, 152 times in fact. "Mortalis" is not really a ~~very~~ "death-word"; it is rather a pathetic way of saying "homo." Consequently Vergil could use it very freely. "Sepulchrum", another word which Vergil uses more often than Seneca, is also a rather pathetic word. The data in general seem to support the conclusion that Seneca made frequent use of these words connected with death in order to intensify the tragic color of his plays.

One or two other observations of a general nature may not be out of place here. One of the most striking is the usage of "is, ea, id", compared with "iste, -a, -ud". "Iste" often implies scorn and even contempt. "Is", however, is a rather mild and weak demonstrative. Accordingly, Seneca uses "iste, -a, -ud" 109 times, while Vergil uses it but forty-eight times. On the other hand, Vergil uses "is, ea, id" ninety-two times while Seneca only uses it eleven times. It seems than that the two authors polished their diction even so far as to discriminate very minutely between mere pronouns which would aid in producing the desired effect.

Noteworthy likewise is the fondness which Seneca shows for adjectives terminating in --"ax", --"ix", --"ox" and the like. Such adjectives are "atrox", "audax", "fallax", "ferox", "minax", "pugnax", and "felix". Only two such words, "infelix" and "tenax", occur more frequently in Vergil. These terminations, implying a permanent and ingrained characteristic, frequently of a sinister nature, are cer-

1. R. Sargent: "Historical and Mythological Material in Seneca's Tragedies," Thesis for M. A. degree, U. of I. 1917.

tainly not inappropriate for the effects which Seneca desired to produce. That there may be something in the very sound which suggests a grim ferocity, is a point which might be considered, but can hardly be pressed.

III. General Conclusion.

So far we have taken up only special groups of words for comparison. We might see how the entire group of pleasant words, and sinister words effect the conclusion to be drawn from this study. Among the 318 pleasant words, in 262 cases the words occur more often (or just as often) in Vergil than in Seneca. This substantiates to a degree of 82.3% out of a possible 100% the view that words of this kind occur more frequently in Vergil than in Seneca. It is also a positive proof that this aspect of Vergil's vocabulary is related directly to certain aspects of Vergil's style which were pointed out in the first part of this paper. It is negative proof in regard to Seneca, in that it shows how such words were foreign for the most part to his style and theme, and that he did not rely on such words to express his tragic thots or sentiments. On the other hand the sinister words are negative proof for Vergil. Out of the 335 words in this group 278 occur in Seneca as often as, or more often than the calculated relative frequency would demand. This substantiates to a degree of 82.2% out of a possible 100% the view that these sinister words occur more frequently in Seneca than in Vergil. Further, it shows that Vergil avoided these words which would only detract from his union of pathos and lofty feeling. In conclusion, we may say that from this comparative study of the vocabulary of Seneca and Vergil it is evident that statements regarding several characteristic features of their style may be substantiated by conclusive statistical evidence. It is interesting some times to prove that which one already vaguely

feels, and it may possibly be that some of the results obtained will emphasize to others notable features of the style, the thought, content, and the technique of two great masters of Latin poetry. However, that may be, the author himself has come to appreciate many things which before he felt but dimly or not at all.

Appendix.

I have here presented the statistical part of the thesis with occasional observations upon special words. The words are listed in separate groups for convenience in reference, and are arranged in the same order in which they were discussed in the main body of the paper. In parentheses after each word is inserted the actual number of times the word occurs in each author. Then I have put down the calculated relative frequency to be expected in Seneca, taking wherever possible the Vergilian number as the norm. Also I have excluded many words that occur only once or twice, and have not put down the .76 ratio calculated for single occurrences of a word in Vergil, since that is almost meaningless. Many sinister words had to be excluded from the comparison, because the hexameter of Vergil made it impossible for him to use them, e.g. "pertinax", "miseria", "insepulta", "inquietus", "inquino", "contumax" etc. Many other words Vergil could use only in certain forms, e.g. "hosticus", and the like. Of course many months of labor would be necessary in order to perfect such a study as this, especially for the various shades of meaning in individual words.

A. Colors:

albeo	(V. 1; S. 1.)
albesco	(V. 4; S. 0.) 4; 3.07
albus	(V. 30; S. 1.) 30; 23
ater	(V. 74; S. 41.) 74; 56.9
aureus	(V. 49; S. 13.) 49; 37.7
caeruleus	(V. 30; S. 9.) 30; 23

candeo	(V. 8; S. 1.) 8; 5
candidus	(V. 29; S. 10.) 29; 22
candor	(V. 2; S. 0.) 2; 1.5
canus	(V. 10; S. 14.) 10; 7.6
color	(V. 27; S. 14.) 27; 20.7
croceus	(V. 11; S. 1.) 11; 8.4
ebur	(V. 7; S. 3.) 7; 5.3
eburneus	(V. 1; S. 0.)
eburnus	(V. 2; S. 0.) 2; 1.5
effulgeo	(V. 2; S. 1.) 2; 1.5
erubesco	(V. 2; S. 0.) 2; 1.5
flammeus	(V. 2; S. 9.) 2; 1.5 (This is for the most

part not a mere color word. Technically it means the bridal veil, which accounts for much of its frequency in Seneca.)

flammo	(V. 2; S. 4.) 2; 1.5
flavus	(V. 11; S. 3.) 11; 8.4
fulgeo	(V. 29; S. 28.) 29; 22
fulgor	(V. 7; S. 6.) 7; 5.3
fulvus	(V. 23; S. 7.) 23; 17
glaucus	(V. 10; S. 0.) 10; 7.6
luceo	(V. 11; S. 6.) 11; 8.4
lucidus	(V. 5; S. 13.) 5; 3.8
luteus	(V. 2; S. 2.) 2; 1.5
niger	(V. 43; S. 12.) 43; 33.07
nigro (verb)	(V. 5; S. 0.) 5; 3.8
niteo	(V. 8; S. 10.) 8; 6.1
nitidus	(V. 6; S. 13.) 6; 4.6 (Generally means "neat"
in the personal sense, hardly of mere pleasant or poetic things.)	
niveus	(V. 20; S. 12.) 20; 15.3

puniceus	(V. 5; S. 1.) 5; 3.8	
purpureus	(V. 30; S. 4.) 30; 23	
purpura	(V. 5; S. 7.) 5; 3.8	(In Seneca this relates usually to royal insignia.)
rubeo	(V. 22; S. 9.) 22; 16.8	
ruber	(V. 5; S. 1.) 5; 3.8	
rubesco	(V. 4; S. 3.) 4; 3.07	
rubicundus	(V. 1; S. 3.)	
rubor	(V. 4; S. 3.) 4; 3.07	
rutilo	(V. 1; S. 2.)	
rutilus	(V. 3; S. 1.) 3; 2.3	
vireo	(V. 11; S. 9.) 11; 8.4	
viridans	(V. 4; S. 1.) 4; 3.07	
viridis	(V. 48; S. 4.) 48; 36.8	

B. Flowers:

floreo	(V. 20; S. 4.) 20; 14	(This is natural in Vergil's subjects, especially in the agricultural poetry.)
floridus	(V. 2; S. 0.) 2; 1.5	(Cf. above.)
flos	(V. 34; S. 10.) 34; 26	(Cf. above.)
lilium	(V. 8; S. 1.) 8; 6.1	
myrtus	(V. 12; S. 1.) 12; 9.2	
narcissus	(V. 8; S. 0.) 8; 6.1	
nasturtium	(V. 1; S. 0.)	
papaver	(V. 7; S. 0.) 7; 5.3	
rosa	(V. 6; S. 1.) 6; 4.6	
rosarius	(V. 1; S. 0.)	
roseus	(V. 10; S. 1.) 10; 7.6	
viola	(V. 5; S. 0.) 5; 3.8	

C. Trees:

aesculus	(V. 2; S. 0.) 2; 1.5	
alnus	(V. 7; S. 1.) 7; 5.3	
arbutus	(V. 3; S. 0.) 3; 2.3	
balsamum	(V. 1; S. 0.)	
cedrus	(V. 3; S. 0.) 3; 2.3	
cyparissus	(V. 2; S. 0.) 2; 1.5	
fraxinus	(V. 4; S. 0.) 4; 3.07	
ilex	(V. 16; S. 3.) 16; 12.3	
laureus	(V. 2; S. 1.) 2; 1.5	
laurus	(V. 18; S. 11.) 18; 13.8	
pinus	(V. 15; S. 12.) 15; 11	(See note in discus-
sion.)		
quercus	(V. 23; S. 6.) 23; 17	(See note in discus-
sion.)		
robur	(V. 33; S. 16.) 33; 25.3	(See note in discus-
sion.)		
ulmus	(V. 16; S. 0.) 16; 12.3	

D. Beasts:

agna	(V. 2; S. 0.) 2; 1.5	(Characteristic of
pastoral and nature poetry.)		
agnus	(V. 10; S. 0.) 10; 7.6	(Cf. note on "agna.")
bos	(V. 28; S. 9.) 28; 21.5	
canis	(V. 29; S. 32.) 29; 22.3	(See note in discus-
sion.)		
caper	(V. 8; S. 0.) 8; 6.1	
catulus	(V. 5; S. 0.) 5; 3.8	
cervus	(V. 15; S. 4.) 15; 11	

elephantus	(V. 2; S. 0.)	
equus	(V. 142; S. 11.)	142; 108.9
leo	(V. 21; S. 29.)	21; 16.1 (See note in discussion.)
lepus	(V. 3; S. 0.)	3; 2.3 (Contrast "leo".)
lupus	(V. 2; S. 3.)	2; 1.5
porcus	(V. 1; S. 0.)	
sus	(V. 10; S. 2.)	10; 7.6 (See note in discussion.)
tigris	(V. 10; S. 10.)	10; 7.6
ursus	(V. 4; S. 10.)	4; 3.07
vacca	(V. 6; S. 1.)	6; 4.6
vulpes (volpes)	(V. 1; S. 0.)	

E. Birds:

acalanthis	(V. 1; S. 0.)	
accipiter	(V. 1; S. 1.)	
ales	(V. 13; S. 19.)	13; 10 (One would expect this less definite word in a moralist-poet, but not in a nature-poet.)
anser	(V. 4; S. 0.)	4; 3.07 (A goose would hardly be expected to find its way into tragedy.)
aquila	(V. 3; S. 1.)	3; 2.3
ardea	(V. 1; S. 0.)	
avis	(V. 23; S. 13.)	23; 17
bubo	(V. 1; S. 2.)	(See note in discussion.)
columba	(V. 8; S. 0.)	8; 6.1
cornix	(V. 2; S. 0.)	2; 1.5
corvus	(V. 3; S. 0.)	3; 2.3

coturnis	(V. 4; S. 0.) 4; 3.07	
cycneus	(V. 2; S. 0.) 2; 1.5	
cycnus	(V. 9; S. 4.) 9; 6.9	
fulica	(V. 1; S. 0.)	
grus	(V. 5; S. 0.) 5; 3.8	
hirundo	(V. 3; S. 0.) 3; 2.3	
mergus	(V. 1; S. 0.)	
merops	(V. 1; S. 0.)	
noctua	(V. 1; S. 0.)	
olor	(V. 2; S. 2.) 2; 1.5	
palumbes	(V. 2; S. 0.) 2; 1.5	
philomela	(V. 1; S. 1.)	
turtur	(V. 1; S. 0.)	
ulula	(V. 1; S. 0.)	
voltur (vultur)	(V. 1; S. 3.)	(See note in discus-
sion.)		

F. Words with the stem "-am"

amator	(V. 1; S. 0.)	
amicitia	(V. 2; S. 0.) 2; 1.5	
amicus	(V. 31; S. 3.) 31; 23.8	
amo	(V. 42; S. 31.) 42; 32.3	
amoenus	(V. 5; S. 0.) 5; 3.8	
amor	(V. 136; S. 71.) 136; 104	

G. Words of moral or ethical value.

bonus	(V. 62; S. 102.) 62; 47	(A colorless word with little poetic value, but of an ethical sense.)
castus	(V. 15; S. 24.) 15; 11	(The frequency in

Seneca is due the moral aspect which is contained the meaning of this word.)

clarus	(V. 27; S. 62.) 27; 20	(A favorite word with Seneca, but it is "faded", unpoetic, and mostly employed of moral values,--like "bonus." It is a frightfully common and hackneyed word in late Latin.)
decus	(V. 38; S. 58.) 38; 29	(In contrast to "decorus" this is a moral word and naturally more in place in Seneca.)
dignor	(V. 7; S. 0.) 7; 5.3	(Strange! See note in discussion.)
dignus	(V. 39; S. 47.) 39; 30	
fas	(V. 8; S. 11.) 8; 6.1	
fortuna	(V. 70; S. 76.) 70; 53	(This is just the sort of moral word all Roman poets liked, Seneca above all others. Contrast "fortunatus.")
honestus	(V. 5; S. 7.) 5; 3.8	(Not necessarily a "pleasant" word, as such. It is more appropriate in Seneca's moralizing poetry.)
honos (honor)	(V. 78; S. 3.) 78; 60	(See note in discussion.)
iustitia	(V. 3; S. 2.) 3; 2.3	
iustus	(V. 15; S. 20.) 15; 11	
laudo	(V. 6; S. 4.6.) 6; 4.6	
laus	(V. 37; S. 30.) 37; 28	
liber -era -erum	(V. 8; S. 19.) 8; 6.1	
libertas	(V. 5; S. 0.) 5; 3.8	(I hardly understand this.)
mitis	(V. 6; S. 19.) 6; 4.6	
nobilis	(V. 3; S. 42.) 3; 2.3	

nobilitas	(V. 1; S. 3.)
pietas	(V. 27; S. 47.) 27; 20.7
pius	(V. 45; S. 28.) 45; 24.6 (The frequency in Vergil is due in large part to the phrase "pius Aeneas.")
precor	(V. 38; S. 66.) 38; 29.2
prex	(V. 21; S. 52.) 21; 16.1
turpis	(V. 13; S. 38.) 13; 10 (This is the moral word in contrast to "obscaenus," the physical word.)
verus	(V. 45; S. 50.) 45; 34.6
virtus	(V. 45; S. 47.) 45; 34.6

H. Words for fear and the like:

exterreo	(V. 18; S. 3.) 18; 13.8
formido (verb)	(V. 1; S. 1.)
horreo	(V. 55; S. 40.) 55; 42.3 (This is used very often in Vergil, generally in the literal sense in nature descriptions.)
horresco	(V. 5; S. 9.) 5; 3.8
horribilis	(V. 3; S. 2.) 3; 2.3
horridus	(V. 26; S. 42.) 26; 20
horrifer	(V. 1; S. 1.)
horror	(V. 7; S. 9.) 7; 5.4
metuo	(V. 23; S. 46.) 23; 17
metus	(V. 41; S. 97.) 41; 31.6
paveo	(V. 0; S. 15.)
pavidus	(V. 12; S. 25.) 12; 9.2
pavor	(V. 7; S. 10.) 7; 5.3
terreo	(V. 30; S. 19.) 30; 23 (See note in discussion.)

terribilis	(V. 8; S. 2.) 8; 6.1	
terrificus	(V. 2; S. 2.) 2; 1.5	
terror	(V. 8; S. 16.) 8; 6.1	
timeo	(V. 22; S. 148.) 22; 16.8	(Obviously this is the word Seneca fancied when he wanted to represent things as fearful, i.e. by the effect upon a person.)
timidus	(V. 6; S. 16.) 6; 4.6	
timor	(V. 12; S. 45.) 12; 9.2	
vereor	(V. 9; S. 6.) 9; 6.9	(Rather a weak verb of fearing.)

I. Words referring to death and physical suffering:

cadaver	(V. 2; S. 5.) 2; 1.5	
Charon	(V. 2; S. 1.) 2; 1.5	(However, there are fourteen indirect references to Charon in the tragedies. See note in the discussion.)
cinis	(V. 25; S. 30.) 25; 19.2	
funebriis	(V. 0; S. 4.)	
funereus	(V. 3; S. 3.) 3; 2.3	
funestus	(V. 3; S. 21.) 3; 2.3	
funus	(V. 34; S. 34.) 34; 26.1	
interimo	(V. 1; S. 6.)	
letalii	(V. 4; S. 3.) 4; 3.07	
Lethaeus	(V. 6; S. 4.) 6; 4.6	
Lethe	(V. 0; S. 6.)	
letum	(V. 36; S. 45.) 36; 27.7	
manes	(V. 29; S. 51.) 29; 22.3	
mori or	(V. 65; S. 85.) 65; 50	
mors	(V. 83; S. 152.) 83; 63.8	

mortalis	(V. 38; S. 17.) 38; 29.2	
mortifer	(V. 1; S. 6.)	
nex	(V. 7; S. 42.) 7; 5.3	
pereo	(V. 13; S. 69.) 13; 10	
rogus	(V. 6; S. 32.) 6; 4.6	
sepelio	(V. 7; S. 12.) 7; 5.3	
sepulchrum	(V. 13; S. 7.) 13; 10	(Altho this is gruesome, it is nevertheless a "pathetic" word generally, and not a very strong one even then.)
Stygius	(V. 20; S. 25.) 20; 15.3	(Cf. note on Charon.)
Styx	(V. 3; S. 31.) 3; 2.3	(Cf. note on Charon.)

J. Adjectives in -ax, -ix, -ox, and the like:

atrox	(V. 4; S. 4.) 4; 3.07	
audax	(V. 17; S. 23.) 17; 13	
fallax	(V. 8; S. 16.) 8; 6.1	
felix	(V. 41; S. 57.) 41; 31	(A very hackneyed word particularly in late Latin, and not especially poetical.)
ferox	(V. 12; S. 56.) 12; 9.2	
infelix	(V. 67; S. 23.) 67; 51.5	(A word felt to be more pathetic than violent.)
minax	(V. 2; S. 23.) 2; 1.5	(A notable substantiation of my contention.)
pugnax	(V. 0; S. 4.)	
rapax	(V. 3; S. 10.) 3; 2.3	
tenax	(V. 11; S. 5.) 11; 8.4	(Of course this word might suggest either a good or a bad sense; usually it is the good in Vergil.)
trux	(V. 4; S. 31.) 4; 3.07	

K. Miscellaneous pleasant words:

adiuvo	(V. 2; S. 8.) 2; 1.5	(Not very significant; rather a sign of concerted action than anything else.)
adspiro	(V. 8; S. 0.) 8; 5	(Must be considered in this comparison in its special sense where its meaning is "aspire", "hope", "inspire", "favor", or "freshen" in Vergil. In four of the eight instances in Vergil it is used in this special sense.)
aeternus	(V. 29; S. 32.) 29; 22.3	(A rather rhetorical word.)
aetherius	(V. 21; S. 16.) 21; 15	
affabilis	(V. 1; S. 0.)	
alacer	(V. 5; S. 0.) 5; 3.8	
almus	(V. 23; S. 7.) 23; 17	
alo	(V. 14; S. 14.) 14; 10.7	
apertus	(V. 25; S. 8.) 25; 19.2	(Spaciousness is a characteristic of which nature lovers are fond.)
argutus	(V. 13; S. 1.) 13; 10	
augustus	(V. 3; S. 10.) 3; 2.3	(A word of pompous dignity, excellent for Seneca's purposes.)
beatus	(V. 7; S. 4.) 7; 5.3	
bene	(V. 15; S. 21.) 15; 11	(A pretty colorless word; even a pessimist might use "bene" often.)
benefactum	(V. 1; S. 0.)	
blandus	(V. 8; S. 10.) 8; 6.1	
caelestis	(V. 10; S. 10.) 10; 7.6	
caelum	(V. 186; S. 146.) 186; 143	(The greater frequency in Vergil is due largely to its use as a part of the universe, i.e. the sky. Of course this is a prominent feature

in all descriptive nature poetry. In Seneca generally the usage refers to the gods, heaven etc., not natural phenomena.)

cano	(V. 69; S. 22.) 69; 53	(Singing usually is supposed to convey a pleasant idea. Here Seneca is handicapped because as a dramatic poet he can not refer to himself as the singer as Vergil does so frequently.)
canorus	(V. 6; S. 3.) 6; 4.6	
canto	(V. 20; S. 3.) 20; 15	(Cf. cano.)
cantus	(V. 22; S. 23.) 22; 16	(The comparative frequency in Seneca seems strange.)
carus	(V. 33; S. 23.) 33; 25	
celer	(V. 29; S. 20.) 29; 22.3	
celero	(V. 5; S. 0.) 5; 3.8	
celsus	(V. 21; S. 20.) 21; 15	(The frequency of this word in Seneca I do not understand.)
citus	(V. 11; S. 0.) 11; 8.4	
comes	(V. 56; S. 43.) 56; 43	
commendo	(V. 4; S. 1.) 4; 3.07	
communis	(V. 14; S. 8.) 14; 10.7	
complector	(V. 15; S. 9.) 15; 11	
concor	(V. 4; S. 2.) 4; 3.07	
coniugium	(V. 12; S. 12.) 12; 9.2	(Not necessarily always pleasant!)
coniungo	(V. 11; S. 3.) 11; 8.4	(This usually has a pleasant connotation.)
conluceo	(V. 5; S. 0.) 5; 3.8	
consono	(V. 3; S. 0.) 3; 2.3	
decorus	(V. 10; S. 6.) 10; 7.6	(A poetical word; naturally more in place in Vergil. Contrast decus.)

deliciae	(V. 2; S. 0.) 2; 1.5	(This is equal to "darling." Dire Senecan tragedy could not use it.)
dives	(V. 17; S. 13.) 17; 13	(Has both poetical and prose value; thus it is fairly frequent in both authors.)
divus	(V. 122; S. 24.) 122; 93	
dono	(V. 11; S. 9.) 11; 8.4	
donum	(V. 65; S. 33.) 65; 60	
dulcis	(V. 67; S. 18.) 67; 51	(A typical word of gentleness.)
egregius	(V. 24; S. 3.) 24; 18.4	(Favorite with Vergil because of the expression "lofty" and the term "excellent", e.g. "excellent form,"--a physical term.)
Elysium	(V. 2; S. 1.) 2; 1.5	
Elysus	(V. 3; S. 4.) 3; 2.3	
excellens	(V. 1; S. 0.)	
excelsus	(V. 1; S. 13.)	(A special favorite with Seneca. Compare "celsus.")
exsupero	(V. 7; S. 0.) 7; 5.3	
facile	(V. 2; S. 10.) 2; 1.5	
facilis	(V. 22; S. 25.) 22; 16.8	
faveo	(V. 7; S. 16.) 7; 5.3	
fido	(V. 14; S. 4.) 14; 10	
fiducia	(V. 12; S. 0.) 12; 9.2	
fidus	(V. 21; S. 21.) 21; 15	
formosus (formonsus)	(V. 25; S. 3.) 25; 19	
fortunatus	(V. 13; S. 0.) 13; 10	(In contrast to "fortuna", this is a very different term. It possesses a sort of sentimental value, most appropriate to Vergil's style and subjects.)

foveo	(V. 18; S. 14.) 18; 13	
fragilis	(V. 6; S. 5.) 6; 4.5	(A word denoting a state of weakness, not very well suited even to Vergil, much less to Seneca.)
fraternus	(V. 5; S. 10.) 5; 3.8	(In Seneca the relative frequency is probably due in a large part to the <u>pairs</u> of brothers prominent. This is an outstanding feature of the "Phoenissae", "Agamemnon", and "Thyestes", where seven of the ten instances noted occur. Moreover, it is not necessarily a pleasant word, unlike the English "fraternal", with its connotations.)
gaudeo	(V. 33; S. 23.) 33; 25	
gaudium	(V. 14; S. 3.) 14; 10	
gilvus	(V. 1; S. 0.)	
gracilis	(V. 6; S. 8.) 6; 4.6	(This seems queer, since usually it refers to a mere matter of shape. It is poetical enough in Vergil, but in Seneca the meaning "lean", "meagre" "slight" enters in.)
grandis	(V. 9; S. 5.) 9; 6.9	(Naturally common in nature poetry.)
gratia	(V. 7; S. 5.) 7; 5.3	
grator	(V. 2; S. 2.) 2; 1.5	
gratus	(V. 25; S. 15.) 25; 19.2	
gremium	(V. 12; S. 2.) 12; 9.2	
habilis	(V. 8; S. 0.) 8; 6.1	
heros	(V. 32; S. 0.) 32; 24.6	
hircus	(V. 2; S. 0.) 2; 1.5	
hortor	(V. 15; S. 4.) 15; 11	
hospes	(V. 15; S. 16) 15; 11	

hospitium	(V. 17; S. 4.) 17; 13
hospitus	(V. 5; S. 1.) 5; 3.8
incolumnis	(V. 12; S. 10.) 12; 9.2
indulgentia	(V. 1; S. 0.)
indulgeo	(V. 7; S. 0.) 7; 5.3
inrideo	(V. 4; S. 1.) 4; 3.07
interluceo	(V. 1; S. 0.)
is-ea-id sion.)	(V. 92; S. 11.) 92; 70 (See note in discus-
iucundus	(V. 6; S. 1.) 6; 4.5
iuvo	(V. 37; S. 39.) 37; 28
laetitia	(V. 9; S. 5.) 9; 6.9
laetor	(V. 9; S. 4.) 9; 6.9
laetus	(V. 114; S. 44.) 114; 87.6
lascivio	(V. 1; S. 1.)
lascivus	(V. 3; S. 3.) 3; 2.3
lenio	(V. 2; S. 3.) 2; 1.5
lenis	(V. 4; S. 15.) 4; 3.07 (This is surprisingly frequent in S.; generally, however, it is equal to "remiss", "indulgent", i.e. a moral word, while in Vergil it is a poetic word.)
leniter	(V. 3; S. 0.) 3; 2.3
lentus	(V. 32; S. 28.) 32; 24.6
lēvis	(V. 18; S. 0.) 18; 13.8
ludo	(V. 25; S. 12.) 25; 19.2
ludus	(V. 18; S. 2.) 18; 13.8
magnanimus	(V. 9; S. 5.) 9; 6.9
manifestus	(V. 6; S. 0.) 6; 4.6
mansuesco	(V. 3; S. 0.) 3; 2.3

mel	(V. 18; S. O.) 18; 13.8	
merus	(V. 5; S. O.) 5; 3.8	(Generally refers to pure wine.)
mico	(V. 13; S. 16.) 13; 10	(Strange! As a poetical word it would occur naturally more often in Vergil. Perhaps, the meaning "quiver", "tremble" accounts for it in Seneca.)
mirabilis	(V. 17; S. O.) 17; 13	(Rather poetical and emotional, but not of Seneca's style or kind, i.e. not <u>morally</u> emotional.)
mirus	(V. 11; S. O.) 11; 8.4	(Cf. above.)
mitesco	(V. 2; S. O.) 2; 1.5	
mitigo	(V. 1; S. 2.)	
mollio	(V. 2; S. 3.) 2; 1.5	
mollis	(V. 64; S. 20.) 64; 48	
molliter	(V. 4; S. O.) 4; 3.07	
mulceo	(V. 9; S. 6.) 9; 6.9	
murmur	(V. 16; S. 10.) 16; 12.3	(The liquids of the word make it very musical and pleasant. The connotation is suitable for nature poetry.)
orto	(V. 38; S. 17.) 38; 29.2	
oro	(V. 50; S. 4.)	(Pathetic; little of that kind in Seneca. His figures do not plead much.)
otium	(V. 9; S. 7.) 9; 6.9	
ovo	(V. 17; S. 1.) 17; 13	
pastor	(V. 42; S. 13.) 42; 32.3	(Naturally frequent in Vergil because of the subject matter. However, it is to be compared here because of its connotation.)
pastoralis	(V. 2; S. O.) 2; 1.4	(Cf. above.)
patrius	(V. 118; S. 86.) 118; 90.7	(A poetical word;

cf. "ancestral", "haunts of ancient peace".)

pax	(V. 38; S. 45.) 38; 29.2	
perpetuus	(V. 5; S. 11.) 5; 3.8	(Cf. "aeternus".)
pinguis	(V. 52; S. 7.) 52; 40	("Rich", "fat", "fertile", natural of farms, fruits, and lands; not in the least moralistic.)
placabilis	(V. 3; S. 0.) 3; 2.3	
placeo	(V. 14; S. 46.) 14; 10.7	
placidus	(V. 34; S. 27.) 34; 26.1	
placo	(V. 5; S. 21.) 5; 3.8	(More occasion for placating in Seneca.)
plaudo	(V. 4; S. 0.) 4; 3.07	
poeta	(V. 7; S. 0.) 7; 5.3	(A dramatic poet can not be as self-conscious as Vergil.)
polio	(V. 3; S. 0.) 3; 2.3	
polleo	(V. 3; S. 7.) 3; 2.3	
praeclarus	(V. 5; S. 2.) 5; 3.8	
protego	(V. 5; S. 5.) 5; 3.8	
pulcher	(V. 50; S. 4.) 50; 38.4	(A very poetical word, hence the great frequency in Vergil.)
purus	(V. 15; S. 14.) 15; 11	
quies	(V. 22; S. 30.) 22; 16.8	
quiesco	(V. 21; S. 4.) 21; 16.1	
religio	(V. 7; S. 0.) 7; 5.3	
requies	(V. 13; S. 4.) 13; 10	
requiesco	(V. 9; S. 1.) 9; 6.9	
rideo	(V. 9; S. 0.) 9; 6.9	
risus	(V. 2; S. 0.) 2; 1.5	
sacer	(V. 89; S. 91.) 89; 68.4	

sacro	(V. 22; S. 0.) 22; 16.8 (Remarkable.)
salus	(V. 20; S. 18.) 20; 15.3
salveo	(V. 8; S. 1.) 8; 6.1
sanctus	(V. 21; S. 24.) 21; 16.1
sanus	(V. 2; S. 9.) 2; 1.5
saturo	(V. 4; S. 2.) 4; 3.07
securus	(V. 13; S. 27.) 13; 10
serenus	(V. 15; S. 6.) 15; 11
servo	(V. 79; S. 35.) 79; 60.7 (The idea of helpful-
	ness in the word accounts for its frequency in Vergil.)
silentium	(V. 8; S. 0.) 8; 6.1
sileo	(V. 20; S. 25.) 20; 15.3
socio	(V. 4; S. 4.) 4; 3.07
socius	(V. 106; S. 16.) 106; 81.5
solacium	(V. 6; S. 1.) 6; 4.6
sollemnis (solemnis)	(V. 12; S. 9.) 12; 9.2
somnus	(V. 57; S. 27.) 57; 43.8
solor	(V. 15; S. 2.) 15; 11
sopor	(V. 11; S. 10.) 11; 8.4
spero	(V. 23; S. 10.) 23; 17
spes	(V. 55; S. 22.) 55; 42.3
spons	(V. 11; S. 0.) 11; 8.4
studium	(V. 24; S. 1.) 24; 18.4
suavis	(V. 10; S. 0.) 10; 7.6
sublimis	(V. 19; S. 13.) 19; 14.6 (Cf. note on "excel-
	sus".)
tener	(V. 38; S. 19.) 38; 29.2
tenuis	(V. 44; S. 16.) 44; 33.8
tranquillus	(V. 2; S. 8.) 2; 1.5 (More common in Silver

Latin.)

tueor (tuor)	(V. 55; S. 16.) 15; 42.3	
validus	(V. 22; S. 2.) 22; 16.8	
victor	(V. 69; S. 55.) 69; 53	
virgineus	(V. 7; S. 5.) 7; 5.3	
virginitas	(V. 3; S. 2.) 3; 2.3	
virgo	(V. 72; S. 50.) 72; 55.5	
vita	(V. 71; S. 65.) 71; 54.6	
voluptas	(V. 7; S. 6.) 7; 5.3	(Generally of a sensual pleasure.)

L. Miscellaneous sinister words:

abomino	(V. 0; S. 4.)	
abscondo	(V. 3; S. 12.) 3; 2.3	
acerbus	(V. 13; S. 6.) 13; 10.	(Possibly this word was less stylish in Seneca's age.)
aeger	(V. 24; S. 13.) 24; 18.4	(At first this seems strange but one must consider that there is not much talk of sickness or weakness in Seneca. His themes are rather violence, crude strength, power etc. Vehement as he was, he could not use "aeger" very often.)
aerumna	(V. 0; S. 23.)	(Noteworthy.)
affligo	(V. 0; S. 27.)	
aggravo	(V. 0; S. 2.)	
anguis	(V. 19; S. 12.) 19; 14.6	(More common in nature poetry.)
anima	(V. 53; S. 29.) 53; 40.7	(The soul, the life are more common in nature and sentimental poetry than "animus"--which emphasizes the spirit, will, temper, or desire.)

anxius	(V. 5; S. 4.) 5; 3.8	
arcanus	(V. 4; S. 14.) 4; 3.07	
ardeo	(V. 32; S. 42.) 32; 24.6	
ardor	(V. 8; S. 5.) 8; 6.1	
arduus	(V. 41; S. 6.) 41; 31.6	(Not a very <u>strong</u> word anyway, and in Vergil in the majority of cases it means "steep", being seldom used in its metaphorical sense.)
asper	(V. 41; S. 15.) 41; 31.6	(Cf. above. This too is used for the most part in Vergil in its literal sense; necessary in nature poetry.)
audeo	(V. 57; S. 52.) 57; 43.8	(Necessary in war poetry like the Aeneid.)
avarus	(V. 5; S. 4.) 5; 3.8	
avidus	(V. 13; S. 37.) 13; 10	
barbaricus	(V. 3; S. 4.) 3; 2.3	
barbarus	(V. 4; S. 10.) 4; 3.07	
bellicus	(V. 0; S. 7.)	(Uncommon in Vergil's time.)
belliger	(V. 0; S. 5.)	(See above.)
bellum	(V. 96; S. 94.) 96; 73.8	(Natural in war poetry. Altho Seneca has but few war plays--only Pho., Tr., A., and part of Ho., yet this word occurs with tolerable frequency.)
cado	(V. 52; S. 118.) 52; 40	
caecus	(V. 41; S. 30.) 41; 31.6	
caedes	(V. 35; S. 60.) 35; 26.9	
caedo	(V. 32; S. 30.) 32; 24.6	(This word differs from "caedes", for the latter is especially used of slaughter, the other of any kind of chopping or cutting of trees etc. So in the Georgics and elsewhere it is very natural for Vergil to use it)

captivus	(V. 9; S. 15.) 9; 6.9
carcer	(V. 6; S. 13.) 6; 4.6
catena	(V. 2; S. 12.) 2; 1.5
cicatrix	(V. 1; S. 1.)
clades	(V. 7; S. 32.) 7; 5.3
clamor	(V. 73; S. 10.) 73; 56.1 (A poetical word.)
confringo	(V. 0; S. 1.)
contamino	(V. 0; S. 3.)
crimen	(V. 17; S. 33.) 17; 13
crucio	(V. 0; S. 3.)
crudelis	(V. 47; S. 9.) 47; 36.1 (This word was hackneyed, and feeble for Seneca's usage, hence its infrequency.)
cruentus	(V. 27; S. 41.) 27; 20.7
cruor	(V. 22; S. 66.) 22; 16.8
culpa	(V. 10; S. 25.) 10; 7.6
damno	(V. 6; S. 14.) 6; 4.6
damnum	(V. 0; S. 5.)
deformis	(V. 1; S. 8.) 1; .76
degener	(V. 2; S. 6.) 2; 1.5
demens	(V. 14; S. 18.) 14; 10.7
dementia	(V. 5; S. 1.) 5; 3.8
desero	(V. 52; S. 28.) 52; 40 (A rather sentimental word, especially in the Aeneid where it is used forty times; five of those instances are in the fourth book, where Dido has such a prominent role.)
despolio	(V. 0; S. 1.)
despondeo	(V. 0; S. 4.)
destituo	(V. 1; S. 4.) 1; .76
desum	(V. 9; S. 22.) 9; 6.9

detego	(V. 2; S. 5.) 2; 1.5
diruo	(V. 1; S. 5.) 1; .76
dirus	(V. 43; S. 92.) 43; 33
discors	(V. 3; S. 6.) 3; 2.3
discutio	(V. 3; S. 11.) 3; 2.3
doleo	(V. 9; S. 17.) 9; 6.9
dolor	(V. 48; S. 99.) 48; 36.9
dolosus	(V. 0; S. 2.)
dolus	(V. 29; S. 40.) 29; 22.3
dubius	(V. 16; S. 48.) 16; 12.3
durus	(V. 91; S. 52.) 91; 70
egeo	(V. 11; S. 3.) 11; 8.4 (Properly means "to be in want", hence it is not appropriate for princes, nobles, and the mighty who appear in Seneca.)
egestas	(V. 3; S. 3.) 3; 2.3
ensis	(V. 63; S. 51.) 63; 48.4
eripio	(V. 47; S. 45.) 47; 36.1
exanimis	(V. 5; S. 7.) 5; 3.8
exsanguis	(V. 4; S. 5.) 4; 3.07
exsecrabilis	(V. 0; S. 1.)
exsecror	(V. 2; S. 3.) 2; 1.5
exsequiae	(V. 1; S. 2.) 1; .76
exsilium (exilium)	(V. 7; S. 21.) 7; 5.3
extinguo (exstinguo)	(V. 11; S. 26.) 11; 8.4
exsul (exul)	(V. 5; S. 24.) 5; 3.8
facinus	(V. 1; S. 46.) 1; .76
fallo	(V. 30; S. 48.) 30; 23
fames	(V. 16; S. 18.) 16; 12.3
fatalis	(V. 12; S. 6.) 12; 9.2 (A poetical word.)

feralis	(V. 2; S. 7.) 2; 1.5
ferio	(V. 21; S. 35.) 21; 16.1
feritas	(V. 1; S. 1.) 1; .76
ferrum	(V. 126; S. 109.) 126; 96.9
ferus	(V. 41; S. 158.) 41; 31.6
flagitium	(V. 0; S. 2.)
fleo	(V. 20; S. 46.) 20; 15.3
fletus	(V. 12; S. 35.) 12; 9.2
foedo	(V. 11; S. 1.) 11; 8.4
foedus (adj.)	(V. 6; S. 10.) 6; 4.6
fraudo	(V. 2; S. 1.) 2; 1.5
fraus	(V. 11; S. 33.) 11; 8.4
frigidus	(V. 32; S. 16.) 32; 24.6
furibundus	(V. 3; S. 8.) 3; 2.3
furiosus	(V. 0; S. 4.)
furo	(V. 49; S. 66.) 49; 37.7
furor (subs.)	(V. 33; S. 76.) 33; 25.3
furtivus	(V. 2; S. 5.) 2; 1.5
furtum	(V. 12; S. 13.) 12; 9.2 (A rather petty sort

of crime; not exactly violent or heroic, and so not used very frequently in Seneca.)

genitus	(V. 36; S. 18.) 36; 27.7
geno	(V. 17; S. 39.) 17; 13.
gladius	(V. 5; S. 6.) 5; 3.8
gravis	(V. 57; S. 154.) 57; 43.8
gravo	(V. 6; S. 13.) 6; 4.6
hostia	(V. 5; S. 7.) 5; 3.8
hosticus	(V. 0; S. 2.) (Generally the metre

would prevent Vergil from using this word.)

hostilis	(V. 5; S. 8.) 5; 3.8	
hostis	(V. 94; S. 56.) 94; 72.3	(Cf. note on "bellum".)
icio	(V. 0; S. 3.)	
ictus	(V. 23; S. 18.) 23; 17	
immanis	(V. 53; S. 13.) 53; 40.7	
immanitas	(V. 0; S. 1.)	
impietas	(V. 1; S. 2.) 1; .76	
impius	(V. 22; S. 71.) 22; 16.8	
imploro	(V. 6; S. 2.) 6; 4.6	
improbus	(V. 13; S. 11.) 13; 10	(A fairly weak word.)
impudicus	(V. 1; S. 3.) 1; .76	(All of Seneca's
instances are in Pha.)		
incestus	(V. 0; S. 10.)	
indomitus	(V. 7; S. 14.) 7; 5.3	
infamis	(V. 1; S. 2.) 1; .76	
infandus	(V. 19; S. 16.) 19; 14.6	
infaustus	(V. 4; S. 14.) 4; 3.07	
infernus	(V. 8; S. 26.) 8; 6.1	
inferus	(V. 65; S. 60.) 65; 50	
infestus	(V. 13; S. 33.) 13; 10	
infidus	(V. 3; S. 3.) 3; 2.3	
ingratus	(V. 8; S. 10.) 8; 6.1	
inhorresco	(V. 0; S. 3.)	
inimicus	(V. 32; S. 11.) 32; 24.6	(A rather weak word,
referring to a <u>personal</u> enemy and often not a very violent one.)		
iniquus	(V. 16; S. 9.) 16; 12.3	
insanio	(V. 1; S. 3.)	
insanus	(V. 12; S. 15.) 12; 9.2	
insidiae	(V. 19; S. 5.) 19; 14.6	(Strange!)

invideo	(V. 33; S. 41.) 33; 25.3
invidia	(V. 9; S. 11.) 9; 6.9
ira	(V. 71; S. 93.) 71; 54.6
irascor	(V. 6; S. 38.) 6; 4.6
iste-a-ud	(V. 48; S. 109.) 48; 36.9 (This often implies scorn etc. Contrast this with the use of is, ea, id; Seneca has used the latter very little, as it is a rather mild and weak reference. See note in the discussion.)
lacer	(V. 3; S. 19.) 3; 2.3
lacero	(V. 3; S. 13.) 3; 2.3
laccessor	(V. 15; S. 5.) 15; 11 (At first this seems odd; but Vergil has occasion for it in the latter books of the Aeneid; he uses it ten times in Bks. 7-12 inc.)
lacrima	(V. 41; S. 61.) 41; 31.6
lacrimo	(V. 10; S. 5.) 10; 7.6 (Sentimental.)
laedo	(V. 13; S. 9.) 13; 10
lanio	(V. 3; S. 6.) 3; 2.3
luctificus	(V. 1; S. 5.)
luctus	(V. 25; S. 43.) 25; 19.2
lugeo	(V. 3; S. 17.) 3; 2.3
lugubris	(V. 1; S. 5.)
maculo	(V. 3; S. 10.) 3; 2.3
maereo	(V. 11; S. 15.) 11; 8.4
maeror	(V. 1; S. 10.)
maestus	(V. 42; S. 46.) 42; 32.3
malignus	(V. 2; S. 4.) 2; 1.5
malus (adj.)	(V. 55; S. 267.) 55; 42.3
miser	(V. 90; S. 125.) 90; 69.2
misereo (misereor)	(V. 19; S. 11.) 19; 14.6

miseror	(V. 27; S. 28.) 27; 20.7	
monstrum	(V. 29; S. 56.) 29; 22.3	
morbus	(V. 16; S. 10.) 16; 12.3	
mucro	(V. 15; S. 2.) 15; 11	
neco	(V. 2; S. 2.) 2; 1.5	
nefandus	(V. 9; S. 40.) 9; 6.9	
nefas	(V. 19; S. 86.) 19; 14.6	
noceo	(V. 12; S. 61.) 12; 9.2	
noxius	(V. 1; S. 11.)	
obruo	(V. 9; S. 35.) 9; 6.9	
obscenus	(V. 6; S. 1.) 6; 4.6	(Generally, I believe, this is used in the sense of "unsightly", as of blood; not in our sense of "obscene".)
obscurus	(V. 23; S. 13.) 23; 17	
obsto	(V. 11; S. 11.) 11; 8.4	
obstrepo	(V. 0; S. 4.)	
occido	(V. 3; S. 4.) 3; 2.3	
occido	(V. 11; S. 37.) 11; 8.4	
odi	(V. 9; S. 18.) 9; 6.9	
odium	(V. 15; S. 46.) 15; 11	
onero	(V. 18; S. 6.) 18; 13.8	
onus	(V. 6; S. 12.) 6; 4.6	
oppono	(V. 14; S. 14.) 14; 10.7	
opprimo	(V. 2; S. 21.) 2; 1.5	
paedor	(V. 0; S. 4.)	
pallidus	(V. 10; S. 7.) 10; 7.6	(A pathetic word.)
pallor	(V. 4; S. 7.) 4; 3.07	(Cf. above.)
parricida	(V. 0; S. 5.)	
pauper	(V. 14; S. 5.) 14; 10.7	(Pathetic word.)

paupertas	(V. 0; S. 2.)	(Cf. "pauper".)
pecco	(V. 1; S. 11.)	
pectus	(V. 125; S. 128.)	125; 96.1
perdo	(V. 11; S. 45.)	11; 8.4
perfidus	(V. 8; S. 9.)	8; 6.1
periculum (periculum)	(V. 25; S. 7.)	25; 19.2 (Sentimental and ro- mantic but rather too feeble as compared with death, gore, etc.)
perimo	(V. 8; S. 41.)	8; 6.1
perniciēs	(V. 0; S. 2.)	
pestifer (pestiferus)	(V. 2; S. 4.)	2; 1.5
pestis	(V. 19; S. 33.)	19; 14.6
piger	(V. 2; S. 19.)	2; 1.5
plāga	(V. 5; S. 3.)	5; 3.8
planctus	(V. 0; S. 21.)	
plango	(V. 1; S. 7.)	
poena	(V. 47; S. 106.)	47; 36.1
polluo	(V. 4; S. 7.)	4; 3.07
praeda	(V. 23; S. 25.)	23; 17
pudet (pudeo)	(V. 6; S. 25.)	6; 4.6
pudor	(V. 9; S. 41.)	9; 6.9
pugna	(V. 71; S. 2.)	71; 54.5 (<u>Actual</u> fighting is seldom mentioned in Seneca.)
pugno	(V. 0; S. 5.)	
putris	(V. 7; S. 2.)	7; 4.6
quasso	(V. 10; S. 11.)	10; 7.6
quatio	(V. 25; S. 34.)	25; 19.2
querela (querella)	(V. 6; S. 5.)	6; 4.6
queror	(V. 10; S. 20.)	10; 7.6
querulus	(V. 1; S. 5.)	

rabidus	(V. 4; S. 13.) 4; 3.07
rabies	(V. 8; S. 4.) 8; 6.1
rapio	(V. 71; S. 104.) 71; 54.6
raucus	(V. 15; S. 2.) 15; 11 (Used generally in Vergil of sounds of animals, trumpets etc. Thus it is a word of sense-appeal; cf. color words in general.)
robur	(V. 33; S. 16.) 33; 25.3 (Seneca's favorite tree word. See tree words.)
ruina	(V. 14; S. 25.) 14; 10.7
rumpo	(V. 52; S. 52.) 52; 40 (The physical sense of the word is common to nature poetry.)
saevio	(V. 19; S. 15.) 19; 14.6
saevus	(V. 67; S. 130.) 67; 51.5
sanguineus	(V. 14; S. 9.) 14; 10.7
sanguis	(V. 116; S. 81.) 116; 89.2 (But cf. cruor mean- ing "spilled blood", while "sanguis" is mere blood, in or out of the veins.)
sancius	(V. 8; S. 5.) 8; 6.1
sanies	(V. 6; S. 3.) 6; 4.6 (Altho this means "clotted blood, gore" etc., in itself appalling to the sense, yet has more to do with the <u>aspect</u> of men who have been dead for some time than the <u>act</u> of murder or death.)
scelestus	(V. 0; S. 9.)
scelus	(V. 25; S. 234.) 25; 19.2
scindo	(V. 16; S. 21.) 16; 12.3
segnis	(V. 21; S. 21.) 21; 16.1
serpens	(V. 15; S. 28.) 15; 11
serpo	(V. 4; S. 4.) 4; 3.07
siccus	(V. 17; S. 13.) 17; 13

sitio	(V. 7; S. 3.) 7; 5.3
sordidus	(V. 3; S. 11.) 3; 2.3
sperno	(V. 6; S. 10.) 6; 4.6
spolio	(V. 8; S. 4.) 8; 6.1
spolium	(V. 23; S. 38.) 23; 17
squaleo	(V. 7; S. 4.) 7; 5.3
squalidus	(V. 2; S. 13.) 2; 1.5
squalor	(V. 1; S. 4.) 1; .76
stuprum	(V. 0; S. 15.)
tabidus	(V. 1; S. 3.) 1; .76
tenebrae	(V. 23; S. 32.) 23; 17
torqueo	(V. 51; S. 27.) 51; 39.2 (This is found in Vergil mainly in the literal sense of "twist", and not "torture", for which cf. "crucio".)
torvus	(V. 9; S. 17.) 9; 6.9
tremo	(V. 27; S. 53.) 27; 20.7
tremor	(V. 7; S. 11.) 7; 5.3
tremulus	(V. 4; S. 3.) 4; 3.07
trepido	(V. 13; S. 15.) 13; 10
trepidus	(V. 24; S. 36.) 24; 18.4
tristis	(V. 74; S. 83.) 74; 56.9
tumultus	(V. 15; S. 12.) 15; 11 (Generally it is just the noise and confusion of storm etc., and seldom is the result of violence or powerful emotion or action.)
turba	(V. 23; S. 69.) 23; 17
turbidus	(V. 17; S. 9.) 17; 13
turbo (verb)	(V. 42; S. 9.) 42; 32.3
tyrannus	(V. 9; S. 29.) 9; 6.9 (Much more occasion for this in Seneca.)

ulciscor	(V. 5; S. 9.) 5; 3.8	
ultio	(V. 0; S. 2.)	
ultor	(V. 6; S. 4.) 6; 4.6	
ultrix	(V. 5; S. 7.) 5; 3.8	
vaecors, vecors, vaecors	(V. 0; S. 7.)	
vaesanus, vaesana	(V. 0; S. 5.)	
venenum	(V. 16; S. 12.) 16; 12.3	
verber	(V. 12; S. 21.) 12; 9.2	
verbero	(V. 7; S. 4.) 7; 5.3	
victima	(V. 6; S. 18.) 6; 4.6	(Generally the victims of sacrifice.)
vilis	(V. 6; S. 14.) 6; 4.6	(Literal sense = "cheap", but in poetry really means "despicable" in most cases.)
vindico	(V. 1; S. 9.) 1; .76	(Nothing sinister about it expecially, but it has the connotation of strength, might, and vigor.)
violentus	(V. 4; S. 26.) 4; 3.07	
violo	(V. 12; S. 11.) 12; 9.2	
vipera	(V. 2; S. 1.) 2; 1.5	
vipereus	(V. 3; S. 3.) 3; 2.3	
viscus	(V. 20; S. 31.) 20; 15.3	(Just flesh originally, but in Seneca it comes to have a connotation of crudeness, and repulsiveness.)
vitium	(V. 4; S. 13.) 4; 3.07	
volnus (vulnus)	(V. 70; S. 52.) 70; 53.8	(There is much war poetry in Vergil; cf. note on "bellum".)



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